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TOWARDS NON-REPLACEABILITY.  
FROM THE AUTHENTIC PERFORMANCE MATERIAL TO THE  
NEUTRAL RECEPTIVE BODY THROUGH THE SHOP WINDOW  
(IZLOG) BY BOBO JELČIĆ AND NATAŠA RAJKOVIĆ

SUMMARY

The intermedial analysis of the performance *The Shop Window (Izlog)* devised by the directors Bobo Jelčić and Nataša Rajković and a largely amateur cast, reveals that a variety of genre and formal elements of fine arts, film and theater were combined in an attempt to balance out two temporally distant processes – the creation and reception of the performance. The notion of authenticity is crucial for the establishment of that balance. Jelčić and Rajković use performers' personal experience to create their characters. Their performance – a show seen through an empty shop window – is located in a real intersection in Zagreb. Authenticity related to the performers and the location is further asserted during the performance, by the fact that performers are required to “listen” to their partners rather than perform an automated sequence. When it comes to the process of reception, authenticity is reflected in making the audience members conscious of their competences (such as the ability to distinguish layers of fiction from reality) which indicates the existence of a neutral receptive body.

Key words: *Izlog* (The Shop Window), Bobo Jelčić, Nataša Rajković, collective fiction, authenticity, neutral receptive body